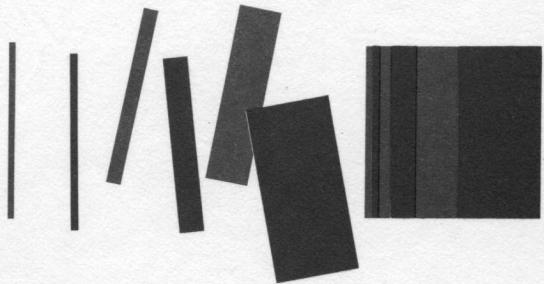


January 20, 1972

ARTS DEVELOPMENT ASSOCIATES

Mr. Ralph Hocking
2 Front Street
Binghamton, New York



Dear Mr. Hocking:

By way of introduction, my name is Bradley Morison, and my firm does consulting work in planning and development for a variety of arts organizations around the country. I was in Binghamton on Tuesday doing a project for the New York State Council on the Arts and tried to get in touch with you on another matter, but you were apparently out of town. So, therefore, this letter.

Another of our clients in New York is an organization called OPERA TODAY which dedicates itself to exploring new forms of lyric theater with heavy involvement of technology. They are currently beginning work on a major production based on Gulliver's Travels which will open in New York City in the fall. We are working with them to plan the public relations and promotion strategy for the production, and a part of our work is the development of the logo for GULLIVER and appropriate graphics for posters, flyers, advertising etc. Because the production itself will be highly unusual and without any real precedent, we are quite naturally trying to find an unusual graphic approach.

In December through our work with another client, Intermedia Institute, we became acquainted with Nam June Paik and saw his video-synthesizer demonstration at the Bonino Gallery in New York City. As you can imagine, we were extremely intrigued and became interested in the possibility of developing an exciting graphic approach to Gulliver through photographing TV monitor images of basic graphic materials. We experimented in a rough sort of way with some lettering which said GULLIVER and with photos taken with a hand held 35mm camera. From this experiment we became convinced that we would like to proceed with further, more carefully controlled experimentation.

Nam June Paik informed us that the video-synthesizer equipment is to be installed permanently in Binghamton, and suggested that we contact you about working with you in further experimentation. He also told us that you are a professionally photographer and would probably be interested in working with us and taking the photos of the video images.

We are interested in doing this further experimentation in the latter part of February or early March. We would like very much to know from you whether the equipment will be operable at that time and whether we would be able to use it for the purposes I have described. We would also be interested to know if you would be willing to do the photography for us and about how much you might charge for the two or

page 2

three hours of experimentation and the use of the photos for the promotion of GULLIVER if they were satisfactory.

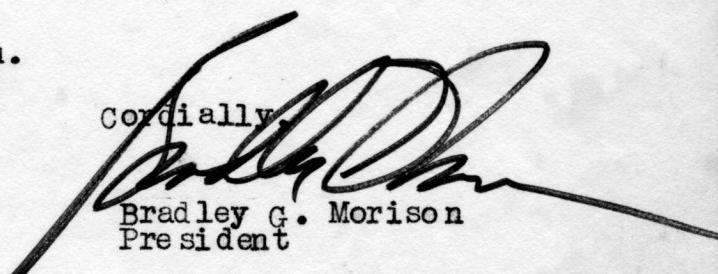
If you are interested in working with us, I will send you a few samples of the photos which I took at the bonino so you can get a better idea of the kind of thing we are after and give us your thoughts and reactions. We would also be interested in meeting with you if you get to New York and getting your id as in person.

I work primarily out of our office in Minneapolis, Minn., but the OPERA TODAY offices are in New York City, and Mr. Joe Zeigler operates the New York office of our firm. (212-222-2797). So there will always be someone in New York for you to meet with if you are down.

The principles in Opera Today are Miss Patricia Collins, Artistic Director; Herb Kaplan, Music Director; and Al Berr, General Manager. By copy of this letter I'll let them know that I have written you and perhaps you can send a copy of your reply to them at 1860 Broadway, New York, N.Y. 10023.

I look forward to hearing from you.

Cordially,


Bradley G. Morison
President